



The Art of Monsters, Inc. opens the door to Pixar's colorful archives of concept art and to the endearing story of Monsters, Inc. Since the very first bedtime, children around the world have

known that once their parents tuck them into bed and shut off the light, monsters lie waiting behind closet doors, ready to emerge. But what they don't realize is that these monsters scare children because they have to. It's their job.



The newest film from Pixar Animation Studios, the people who brought you Toy Story, A Bug's Life, and Toy Story 2, reveals the truth about monsters with the brilliant techniques that have earned them their reputation as a groundbreaking animation studio. This incredible body of artwork was commissioned from the top artists, illustrators, and animators in the industry, and from it the ultimate visual approach of the film was defined. From sketches scribbled on napkins and quickly inked marker drawings to finished paintings and fabulous pastel color scripts, this behind-the-scenes artwork reveals the elaborate creative process behind the blockbuster film.



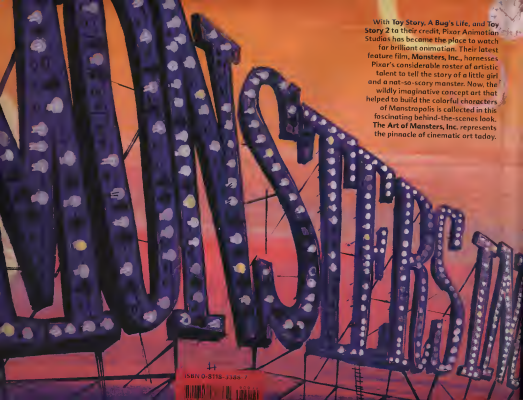
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With *Toy Story*, *A Bug's Life*, and *Toy Story 2* to their credit, Pixar Animation Studios has become the place to watch for brilliant animation. Their latest feature film, *Monsters, Inc.*, harnesses Pixar's considerable roster of artistic talent to tell the story of a little girl and a not-so-scary monster. Now, the wildly imaginative concept art that helped to build the colorful characters of Monstropolis is collected in this fascinating behind-the-scenes look. *The Art of Monsters, Inc.* represents the pinnacle of cinematic art today.

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the art of **MONSTERS, INC.**



BOSS SCARE INC.



Disney · PIXAR

the art of **MONSTERS, INC.**

Introduction by John Lasseter and Pete Docter



Disney Pixar

# the art of MONSTERS, INC.

Introduction by John Lasseter and Pete Docter

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CHARLIS BOOKS



page 1: Sketch of the boss of Monsters, Inc.,  
Ricky Norwa, 1997, marker, 17 x 11"

pages 2-3: Concept art of Mantrapalis  
neighborhood, Harley Jessup, 1997, marker  
and ink, 11 x 8 1/2"

pages 4-5: Background monster bingo  
chart, Bob Pauley, 2000, colored pencil and  
marker, 17 x 11"

pages 6-7: Scare Floor assistants, Bob  
Pauley, 2000, colored pencil and marker,  
11 x 8 1/2" (detail)

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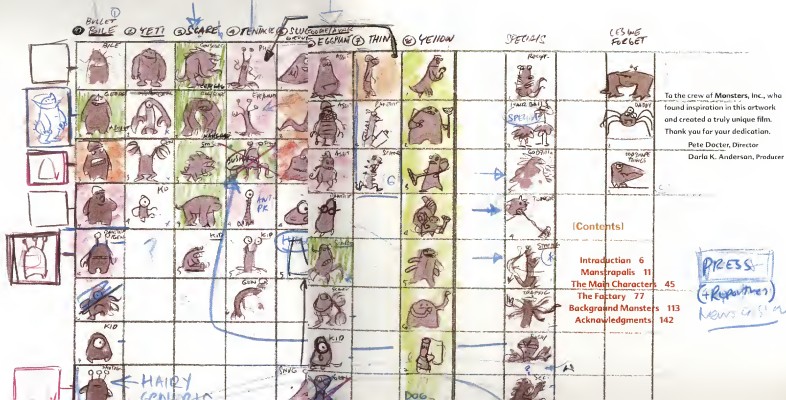
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## Introduction

If there was one thing we were sure of as kids—besides the fact that our toys came to life when we weren't around—it was that there were monsters in our closets, hiding among the shirts and dirty laundry, just waiting for the right moment to come out and score the daylight out of us.

Years later, as we began designing our film *Monsters, Inc.*, we found ourselves once again scared by monsters—this time by what we didn't know about them. What do monsters look like? What do they eat? Where do they live? Do they lease or buy their cars? Do they own life insurance?

When we start to develop a film at Pixar, we like to do a lot of research. For *Toy Story*, we spent lots of time in toy stores. (It was hard work, but someone had to do it.) For *A Bug's Life*, we crawled under plants and burrowed through biology books, studying insects and how they live. Monsters are harder to come by, and hours of sitting in the closet and lying under the bed yielded nothing but dust bunnies in our hair.

So we went to the monster experts: Kids. Children seemed to agree that monsters are scary and that they hide in closets, under the bed, and in the basement. However, we were still pretty much in the dark about the details.

The public library was the next stop. There we hit the jackpot: Tons of fascinating books about do-it-yourself concrete mixing. Not much about monsters, though. Well, yes, there were books we were supposed to have read in high school, about ancient Greek creatures like Medusa and the Gorgon and stuff like that. Given the choice between serious study and just making it up...

We decided to just make it up. We rounded up a group of Pixar's seriously talented artists, as well as some of our favorite illustrators, to produce what we refer to as "inspirational artwork." The drawings and paintings these artists created were amazingly cool and exciting, but not everything they did found its way into the movie.

As the name implies, inspirational artwork is produced to inspire others on the project and to break new ground for the story and design. Once the film is completed, the inspirational artwork is filed away in the archives, never to be seen by the general public.

Thanks to this book, we get to present these great drawings and paintings for you to enjoy. We hope they inspire you as much as they inspired us.

John Lasseter  
Executive Producer

Pete Docter  
Director



## Let's start at the end.

The five years of development artwork showcased in this book all led to the final version of the characters contained on these two pages.



**James P. Sullivan (Sulley)**

Voiced by: John Goodman

A gentle giant to those who know him, Sullivan is the top Kid Scorer at Monsters, Inc. When he accidentally lets a little girl into the monster world, life turns upside down for him and his best buddy, Mike.



**Mike Wazowski**

Voiced by: Billy Crystal

Full of energy and zest, Mike always has his eye on the future. But when the little girl they call Boo shows up, plans change, and Mike quickly focuses on getting her home before he and Sullivan get into big trouble.



**Boo**

Voiced by: Mary Gibbs

Boo is an adorable bundle of energy and curiosity who quickly adapts to her strange new surroundings. Instead of being scared, she treats Sullivan and Mike as playmates. Innocent and unaware of potential danger, Boo is in no hurry to get home.



**Randall**

Voiced by: Steve Buscemi

With the blending ability of a chameleon, Randall remains one of the scariest and therefore most productive workers at Monsters, Inc. A true believer in the motto "nice guys finish last," he'll do anything, no matter how ruthless, to get to the top.



**Roz**

Voiced by: Bob Peterson

Slow moving, but oddly quick-witted, Roz is a slug-like monster who works as the Dispatch Manager at Monsters, Inc. Roz lives for paperwork. If there's one thing she can't stand, it is an improperly filed scare report. Mike is a repeat offender, so Roz keeps a watchful eye on him.



**Celia**

Voiced by: Jennifer Tilly

Celia is the receptionist at Monsters, Inc. Though she has live snakes for hair, she is sweet and beguiling, particularly to Mike. Things between Mike and Celia are pretty serious until Boo's sudden arrival creates chaos in their world.



**Henry J. Waternoose**

Voiced by: James Coburn

Henry J. Waternoose, CEO of Monsters, Inc., is a large crab-like monster who represents the third generation of Waternoses to run the company. But today's children aren't easily scared, and profits in the scare industry are shrinking. Waternoose feels the pressure mounting, and he's desperate to ensure that his family's company survives.

## Since the very first bedtime,

children around the world have known that once their parents tuck them into bed and shut off the light, monsters lie waiting behind closet doors, ready to pounce. But what they don't realize is that these monsters scare children because they have to: It's their job.

Monsters, Incorporated is the largest scream-processing factory in the monster world. Their patented "Closet Door" technique gives monsters access to every child in the world via a state-of-the-art computerized door-track delivery system. The goal of Monsters, Inc. employees is simple: To collect screams. Refined screams provide power for everything in the monster world—from lights to televisions to cars.

Kid Scarer is the most sought-after job in Monstropolis, and two monsters, James P. Sullivan and Mike Wazowski, are the ultimate team. It is absolutely forbidden for anything from the human world to cross into the monster world, so things get extremely complicated when Sullivan opens a closet door and accidentally lets a little human girl into Monstropolis.



# MONSTROPOLIS

A place for a monster  
to call home.

Monsters may creep out of our closets, but they don't live there. What do their homes, their cars, and their cities look like? Early on, the sky was the limit. But as we thought about it more, a few facts came to influence our designs:

- Monsters have been around for as long as there have been frightened humans. The city's design should reflect this long history.
- Monsters come in all shapes and sizes. Doors, telephones, and lockers must be usable by two-foot-tall monsters with tentacles as well as eleven-foot-tall monsters with claws.
- Most monsters are very heavy. They would have to build with strong, durable materials like brick, stone, and steel.

concept of Sullivan's  
apartment exterior

Dominique Loske, 1998  
acrylic, 17 x 9 1/2"  
layout by Harley Jessup

Designing the monster world was the hard part.  
It's a place based purely on imagination.

—Harley Jessup, Production Designer



concept art of the monster world

Harley Jessup, 1997  
acrylic, 12 x 10"



concept art of the monster world

Geelwee Baedae, 1997  
mixed media, 12 x 9"

concept art of the monster world

Geefwee Boedoe, 1998  
mixed media, 12 x 8 1/2"



concept art of the monster world

Dominique Louis, 1998  
acrylic, 20 x 14"  
layout by Harley Jessup





concept art of downtown Monstropolis

Dominique Louis, 2000  
pastel, 10 x 8 1/2"

concept art of Monstropolis streets and a bus  
Dominique Louis, 1998  
pastel, 10 x 7"





concept art of a Monstropolis neighborhood

Harley Jessup, 1997  
marker and ink, 7 x 4"

# concept art of Monstropolis

Harley Jessup, 1997  
mixed media, 12 x 10"

The major question during the early development phase was "What is the monster world?" "What does it look like and how is it different from the real world?" We tried a lot of different ideas. We always know we'd eventually be in a 3-D world, but we started with a 2-D, graphic approach.

—Harley Jessup,  
Production Designer







concept art of Sulley and  
Mike's apartment building

Dominique Louis, 1998  
pastel, 25 x 14"  
layout by Harley Jessup



concept art of Sulley  
and Mike's apartment

Tia Krötter, 1999  
acrylic, 17 x 11"



concept art of Sulley and Mike's kitchen

Harley Jessup, 1997  
marker and ink, 8½ x 5"

concept art of Sulley  
and Mike's kitchen

Dominique Louis, 1999  
pastel, 25 x 16"  
layout by Harley Jessup



concept art of the monster world

Geefwee Boedoe, 1997  
mixed media, 10" x 7 1/2"

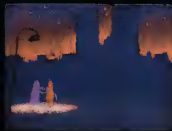


Geefwee Boedoe, 1997  
mixed media, 12" x 8 1/2"



concept art of Monstropolis

Dominique Louis, 1998  
pastel, 10 x 8 1/2"

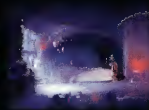


color script

Dominique Louis, 2000  
pastel, 3 x 2" each

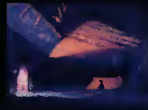
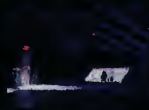


The color script defines the mood of each scene in the film through the use of light, color, and atmosphere.



#### color script

Dominique Louis, 2000  
pastel, 3 x 2" each





concept art of the  
monster world

Ricky Niervo, 1997  
gouache, 5 1/2 x 2 1/4"



concept art of  
Monstropolis  
neighborhood streets

Dominique Louis, 1998  
acrylic, 20 x 34"  
layout by Harley Jessup

In 1997 we began to design the parallel universe we called Monstropolis. While our development team was working at Pixar, we also commissioned some of our favorite children's book illustrators to do inspirational designs. After I gave them a brief summary of the story, each illustrator was given freedom to design his or her unique vision of the monster world.

—Pete Docter, Director



concept art of the  
monster world

Jatto Siebald, 1997  
computer graphics, 12 x 9"



**concept art of  
Monsters, Inc.**

Geefwee Boedoe, 1997  
mixed media, 11 1/4 x 11 1/4"

**concept art of the  
monster world**

Geefwee Boedoe, 1997  
acrylic, 10 1/4 x 8 1/2"





concept art of Monstropolis

Dominique Louis, 1997  
acrylic, 20 x 15"  
layout by Harley Jessup



concept art  
of downtown  
Monstropolis

Dominique Louis, 2000  
pastel, 14 x 25"



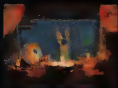
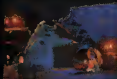
layout sketch  
for concept art  
at left

Harley Jessup, 1998  
marker, 8 1/2 x 11"



concept art of downtown  
Monstropolis with  
background monsters

Dominique Louis, 2000  
pastel, 20 x 14"  
layout by Albert Lozano



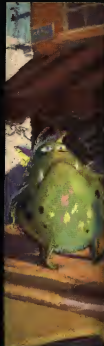
At one point we asked, "Should it be a spooky world?" But then we figured out that the monsters wouldn't want to scare themselves. We had to work out a monster aesthetic. We wanted their world to be fun and bright—a contrast to what you'd expect for monsters. When you look at the human world, everything is based on the proportions and needs of humans. So we created a world that would accommodate the range of sizes for monsters.

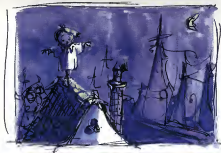
—Harley Jessup, Production Designer



color script

Dominique Louis, 2000  
pastel, 3 x 2" each





concept art of Boo  
in the monster world

Jill Culton, 1997  
marker and colored pencil, 11 x 8 1/2"

concept art of Monstropolis

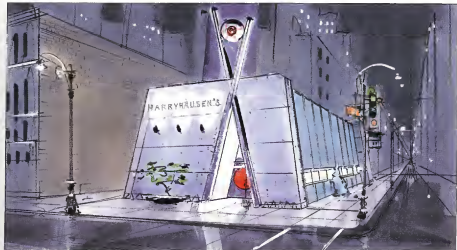
Lou Romano, 1997  
gouache, 9 1/2 x 5 1/2"  
layout by Harley Jessup





concept art of Harryhausen's sushi restaurant interior

Dominique Louis, 1999  
pastel, 10 x 8"  
layout by Harley Jessup



Harryhausen's sushi restaurant exterior

Harley Jessup, 2000  
ink and watercolor, 5 x 2 1/4"

concept art of  
Monstropolis

Dominique Louis, 1998  
pastel, 25 x 16"  
layout by Harley Jessup



concept art of Sulley  
and Mike's kitchen

Dominique Louis, 1997  
pastel, 25 x 16"  
layout by Harley Jessup





## THE MAIN CHARACTERS

**James P. Sullivan (Sulley)**  
**Mike Wazowski**  
**a little girl nicknamed Boo**

With *Toy Story* and *A Bug's Life*, we had real things on which to base our designs. Monsters, being imaginary creatures, were almost limitless in design possibilities. For quite a while, it was difficult to get a handle on what they should look like. Ultimately, we were inspired by real animals and by kids' impressions of what they thought monsters look like.

concept art of Boo

Ralph Eggleston, 1997  
marker, 10 x 5 1/2"



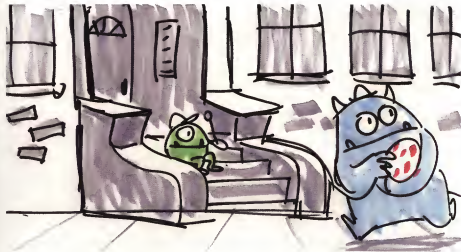
**study of  
Sullivan and Mike**

Ricky Nierva, 2001  
gouache, 5 x 5"  
gift to Billy Crystal



**study of  
Sullivan and Mike**

Pete Docter, 1999  
marker, 8 1/2 x 11"



**the first sketch of Mike**

Ricky Nierva, 1997  
marker, 10 x 5 1/2"

Sullivan's design evolved over two years of development and thirty different 3-D sculpts. Mike's design basically remained the same as this very early development sketch.

—Pete Docter, Director



concept sketch of  
Sullivan and Boo

Dan Lee, 1999  
pencil, 10 1/2 x 13"



concept sketch of  
Sullivan and Boo

Ricky Nierva, 1998  
pencil, 10 1/2 x 12 1/2"



concept sketch of  
Sullivan and Boo

Ricky Nierva, 1999  
pencil, 10 1/2 x 10 1/2"

Boo went through several story changes as well. At various times she was a spoiled brat, a tomboy, and an eight-year-old boy. Ultimately, we needed the kid to be as cute and appealing as it gets, and we decided it's hard to beat a two-year-old girl for that.

—Pete Darter, Director

# concept art of Boo



Jill Cultan, 1997  
marker and colored pencil  
4 x 6"



Jill Cultan, 1997  
marker and colored pencil  
4 1/2 x 6 1/2"



Ricky Nierva, 1998  
pencil, 10 1/4 x 12 1/2"



Ricky Nierva, 1997  
marker, 3 x 5"



Ralph Eggleston, 1997  
pencil and ink, 3 1/4 x 7"



Ralph Eggleston, 1997  
pastel, 4 x 8"



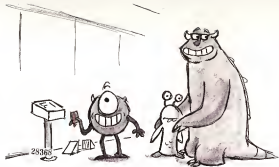
Jeff Pidgeon, 1997  
marker, 8 1/2 x 11"





Besides telling the story, Bob Peterson's storyboards always have an undefineable, quirky quality to them. I don't know what it is, but I do know they're darn funny.

—Pete Docter, Director



#### Storyboards

Bob Peterson, 1999  
colored pencil, 10 x 5 1/2"





concept art  
of Sullivan  
Geefwee Boedoe, 1998  
pastel, 10 1/2 x 10 1/2"



concept art of Sullivan and Mike  
Dominique Louis, 1998  
pastel, 10 x 6 1/2"

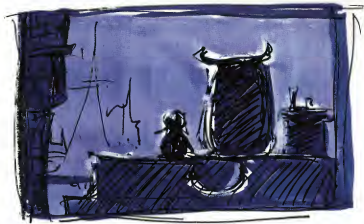
concept art of Sulley

Jill Culton, 1997  
marker, 8 1/2 x 11"  
marker, 11 x 6 1/2"



concept sketches of Sullivan

Nicolas Mariet, 1997  
colored pencil and ink  
16 1/4 x 11"



concept art of Sullivan and Boo

Jill Culton, 1997  
marker and colored pencil, 8 1/2 x 11"

concept sketch of  
Sullivan and Boo

Ralph Eggleston, 1997  
ink, 8 1/2 x 10 1/2"

concept art of  
Sullivan and Boo

Harley Jessup, 1997  
mixed media, 8 1/2 x 11"



# Sullivan color studies

Tia Kratter, 1999  
acrylic, 1 1/2 x 3" each

Knowing that our medium tends to make things look realistic, we tried to combine elements and details of real animals with the color sense of a kid's drawing. Somewhere between those two elements we found the appropriate look for our characters.

—John Lasseter,  
Executive Producer





concept sketch of Sullivan

Nicolas Marlet, 1997  
colored pencil and ink, 16 1/2 x 11 1/2"



concept art of Sullivan and Boo

Jill Culton, 1997  
marker and colored pencil, 9 x 6 1/2"

concept art of Sulley



Ricky Nierva, 1997  
colored pencil, 5 1/2 x 9 1/2"



Ricky Nierva, 1997  
colored pencil, 6 x 10 1/2"



Ricky Nierva, 1997  
marker, 8 1/2 x 10 1/2"



Ricky Nierva, 1997  
marker, 8 1/2 x 10 1/2"



Ricky Nierva, 1997  
colored pencil, 5 1/2 x 9 1/2"



Ricky Nierva, 1997  
marker, 8 1/2 x 10 1/2"



concept art of Boo  
and Sullivan

Harley Jessop, 1997  
acrylic, 11 x 8 1/2"



concept art of Mike

Ricky Niervo, 1997  
marker, 7 x 7 1/2"





# concept art of Sullivan and Boo

Jill Culton, 1997  
gouache and marker, 12 x 9"

Sullivan was the most difficult to design because his part in the story changed many times as it evolved. That was something we definitely learned with Sullivan: It's pretty much impossible to design a character unless you know who he is. Otherwise, you don't have anything on which to hang your design.

—Pete Docter, Director

## concept art of Sullivan

Lou Romano, 1997  
gouache, 8 1/2 x 9 1/2"





concept sketches of Randall

Nicolas Marlet, 1997  
colored pencil and ink, 16 1/2 x 11 1/2"



concept sketches of Sullivan and Boo

Nicolas Marlet, 1997  
colored pencil and ink, 16 1/2 x 11 1/2"



Mike and Celia in love

David Silverman, 2000  
colored pencil, 17 x 11"



concept art of Sullivan

Jill Culton, 1997  
gouache and marker, 5 x 5"



Jill Culton, 1997  
marker and colored pencil, 5 1/2 x 5 1/2"

concept art of  
Sullivan and Boo  
Ricky Niervo, 1997  
gouache, 9 1/2 x 11 1/2"



art of Sullivan,  
Mike, and Boo  
Ricky Niervo, 2001  
gouache, 10 x 12"



Monsters, Inc.

"We scare because we care."

## THE FACTORY

We started with the facts: In the United States after World War II, there was a big baby boom. These must have been the glory days for monsters, with lots of raw material (kids' screams) available. Like most successful companies, Monsters, Inc. probably built and expanded heavily during this period. But then in the late '60s and '70s, something happened. Exposure to violence in film, television, and video games made kids become jaded. Business for Monsters, Inc. surely dropped off, and they stopped building. We used these assumptions to design the Monsters, Inc. factory.

concept art of  
Monsters, Inc.

Harley Jessup, 1998  
acrylic, 9 1/2 x 5'



concept art of Sullivan in the locker room

Dominique Louis, 1999  
pastel, 25 x 16"  
layout by Albert Lazano



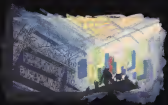
concept art of the dispatch area

Dominique Louis, 2000  
pastel, 25 x 13"  
layout by Albert Lazano



concept art of  
Monsters, Inc.  
Ricky Nierva, 1997  
watercolor, 10 x 8"

lighting study of  
Monsters, Inc. exterior  
Tia Krotter, 2001  
acrylic, 11 x 8 1/2"

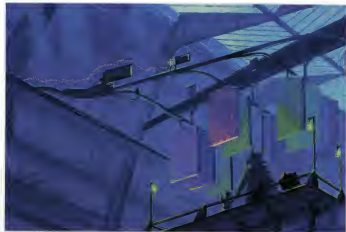


# **Monsters, Inc. lobby color studies**

Tia Kratter, 2000  
acrylic, 3 x 1 1/4" each  
layout by Harley Jessup

## **Door Vault color studies**

Tia Kratter, 1999  
acrylic, 3 x 1 1/4" each  
layout by Bob Pauley



concept art of the Door Vault

Tia Kratter, 2000  
acrylic, 5 1/4 x 3 1/4"  
layout by Bob Pauley



concept art,  
"Scaring in England"

Lou Romano, 1997  
gouache, 10 x 8"



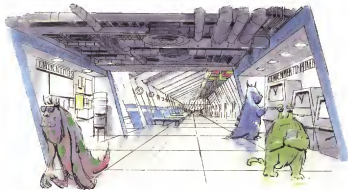
concept art, "Scaring in Africa"

Lou Romano, 1997  
gouache, 10 x 8"



concept art, "Scaring in Antarctica"

Lou Romano, 1997  
gouache, 9 1/2 x 8"



concept art of the dispatch area  
with a view of the Scare Floor

Harley Jessup, 1998  
marker, 11 x 8 1/2"

Early on we came up with the idea that at Monsters, Inc. the connection to a kid's room would be through the closet door. This idea led to the assembly-line concept that included a series of Scare Floors with door stations all contained in a baby boom-era factory.

—Pete Docter, Director



concept art of Monsters, Inc.

Dominique Louis, 1998  
pastel, 10 x 8 1/2"

concept art of the  
Monsters, Inc. training room

Dominique Louis, 1999  
pastel, 25 x 14"  
layout by Harley Jessup

I remember Bob Pauley came up with this concept of the Scare Floor being similar to a bowling alley. It was a rather strange idea, but when you think about it, the function is similar: a row of people, or monsters, all doing the same thing in a line. You can see that inspiration in the final design of the Scare Floor.

—Pete Docter, Director

Monsters, Inc. Scare  
Floor concept art

Dominique Louis, 1999  
pastel, 26 x 13"  
layout by Harley Jessup





The Door Vault, like all of our sets, was designed around the story and action within it. There is this wonderful cycle of inspiration, traveling via drawings, between the story and art departments, each inspiring the other.

—Pete Docter, Director



MOVE TOWARDS  
DOORWAY



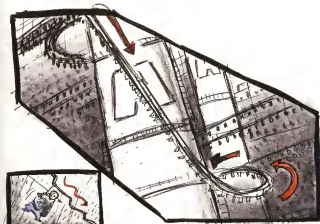
TURN INTO FLOWING!  
CONGESTED

### Door Vault workbook sketches

Ted Mathot, 2000  
colored pencil, 17 x 11"



STEPPED BACK



PULL TO BOTTOM, CURVE AROUND  
PULL



• SLO DOWN  
• DOES MOVE OUT OF  
WAY

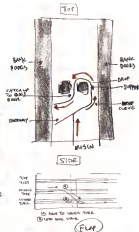


(BOO DOOR CAM)  
• MRS. CATCH UP  
TO BOO'S DOOR



• BOO DOOR  
RE-ROUTES -  
• MRS. CONTINUE STAYING  
INTO WHAT HER  
SPACE

LIGHT DOOR TRAFFIC





concept art of Monsters, Inc.

Lane Smith, 1997  
mixed media, 16 x 13'



concept art  
of kid's room

Lane Smith, 1997  
mixed media, 11 1/2 x 14 1/2"



concept art of  
background monsters

Carter Goodrich, 1997  
pencil, 14 x 17"



Carter Goodrich, 1997  
pencil, 14 x 17"



concept art of a  
background monster

Carter Goodrich, 1997  
pencil, 14 x 17"